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| **Differentiated Instruction Three-Part Lesson Plan Template** |

### SUBJECT/Grade: Writer’s Craft / Gr. 12 Academic Suggested Time: 75 mins

### COURSE/Type/Code: EWC 4U1

LESSON TITLE : How does one interpret and appreciate non-traditional poetry?  
(written as an essential question)

Connection to CULMINATING ACTIVITY: Analyzing concrete poetry before and after learning about a local (Canadian born, Toronto based) writer’s theoretical aims and artistic accomplishments…and employing a new form of poetry.

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| Planning Information: | | | | |
| |  | | --- | | **Curriculum Connections** | | **Overall Expectation(s):**  **A. Investigating Writing**  **1. Writing, Writers, and the Writing Life:** demonstrate an understanding of writing as an art, a craft, and a career as they explore the work of a variety of **Canadian** and international writers.…  **B. Practicing Writing:**  **1. Exploring Ideas, Forms, and Styles:** generate and experiment with ideas about writing content, forms,  and styles;  **2. Drafting and Revising:** organize, draft, and revise their writing, employing forms and stylistic  elements appropriate for their purpose and audience;  **C. Reflecting on Writing**  **1. Metacognition:** identify their strengths as writers and areas where they could improve, and assess   * the growth and development of their own writing style. | | **Specific Expectation(s):**   * **A. Investigating Writing:**   *- 1.1 read a range of teacher selected…models of effective writing to become familiar with the art, craft and world of writing (e.g., …local authors).*  *- 1.3 analyze and assess the effectiveness of the ways in which writers use elements of form*   * **B. Practicing Writing:**   ***Generating Ideas***  *- 1.1**generate and explore ideas for potential writing projects independently through reflection, reading, listening, viewing, and research* ***(e.g.,******maintain a writer’s notebook to record ideas an******insights that could be used in writing projects;******generate experimental drafts based on models presented by the teacher;***  ***Revising***  ***- 2.3*** *revise drafts by reviewing and refining content, form, and stylistic elements to produce clear, coherent, and effective written work*   * **C. Reflecting on Writing**   **Metacognition:**  *-1.1 identify and explain specific creative choices they made through out the writing process to help them better understand the art of writing (e.g., explain the relationship between their choice of content, form, stylistic elements…)* | | **Learning Goal(s): TO…**   * consider unspoken assumptions about poetry * learn about a local artist’s view of poetry and language * evaluate whether the artist effectively communicates this view through their work * compose a poem according to a form that students haven’t explored before | | **Essential Questions:**   * What makes a poem a poem? * What assumptions do we have about language and poetry? * Can non-traditional forms of poetry effectively communicate a coherent view of language? * How can a writer manipulate form to communicate their perspective? * How can I incorporate a different kind of form into my artistic portfolio? | | | | | |
| **Assessment and Evaluation** | | | | | |
| **Assessment/Success Criteria**  *Knowledge and Understanding*   * Aquiring knowledge of an author’s perspectives and aims (Jigsaw) * Ability to analyze elements of form   *Thinking*   * critical thinking by analyzing other writers' work (Jigsaw) * metacognition by reflecting on the choices they make in their writing (analysis notes to later be worked into artistic statements)   *Communication*   * shared perspectives (Four Corners and whole class sharing) * communication in small groups (Jigsaw) * experimentation with a new form (Concrete Poems) * Application * Verbal analysis of artists’ aims and outcomes * experimentation with a new form (Concrete Poems) | | | | | **Assessment Tools**   * Observation of whole class discussion after Jigsaw * Rough notes for artistic statement submitted to teacher in leaving * Same as Above * To be peer assessed in next class * Observation of whole class discussion after Jigsaw * Same as above * To be peer assessed in next class * Same as Above * To be peer assessed in next class |
| **Differentiated Instruction Details** ⬩ How will you differentiate your lesson? Provide details | | | | | |
| **Knowledge of Students**  Differentiation based on student:  ❒ Readiness ❒ Interests ❒ Learner Profile:  ❒ Styles ❒ Intelligences ❒ Other (e.g., environment,  gender, culture)  **Need to Know**   * Students’ are already familiar with some traditional forms of poetry * If students have a sincere interest in becoming a writer * If students require kinetic activities to keep them focused in a 75 minute class   **How to Find Out**   * Lyric forms of poetry have already been explored, including the students writing their own sonnet, ode. Haiku and tanka * Survey taken at the beginning of the semester revealed that several of the students took the course because they thought it would be easy * Many kinetic learners in the class who become unfocused if they can’t move around   **Differentiated Instruction Response**  ❒ Learning materials (content) ❒ Ways of learning (process) ❒ Ways of demonstrating learning (product) ❒ Learning environment   |  | | --- | | **Necessary Prior Knowledge & Skills**  Prior to this lesson, students will have:   * *Knowledge …*basic traditional poetry forms. * *Skills…*ability to make some symbolic connections as learned through the symbolism wheel introduced in earlier lessons. Ability to write coherent paragraphs. | | | | | | |
| **Materials & Resources**  **Materials:**  Acetates featuring Aleph Unit Opened (bp Nichol) and the culminating assignment  Copies of informational paragraphs on bp Nichol  Scrap paper, pens / pencils  Portfolios with samples of previous work and/or collected works of other authors.  **Internet Resources:**  www.bpnichol.ca/about  **David, Jack. VISUAL POETRY IN CANADA: BIRNEY, BISSETT, AND bp. Studies In Canadian Literature. Vol. 2.2 1977** http://www.lib.unb.ca/Texts/SCL/bin/get.cgi?directory=vol2\_2/&filename=david.htm  **Resources:**   * APA References | | **Agenda** *(to be listed on blackboard, in student language)*    Get the Juices flowing: Four Corners  You be the critic!  Jigsaw  Get Creative… | | |
| **Minds On (Hook)** ⬩ Establishing a positive learning environment  ⬩ Connecting to prior learning and/or experiences  ⬩ Setting the context for learning/ Sharing learning goals/essential questions | | | | **Connections**  L: Literacy  AfL, AoL: Assessment **for**/**of** Learning | |
| **Whole Class or Groups of ? ⇒ Name of Activity and/or Strategy**  Description of Steps/Task  **Whole Class**  ***Four Corners***  Description:  1. *In the four corners of the classroom post the words, Agree, Disagree, Agree Strongly and Disagree Strongly.*  *2.Ask the students to position themselves in response to the following questions:*  **Odes, couplets, Haiku and Tanka are all forms of poetry.**  **All real poetry requires the use of words.**  **Poetry is always a work in process.**  **In order to win the prestigious Canadian The Governor General poetry award, a collection of poetry must follow traditional patterns of the great literary masters.**  **The minute you start to look at what you write, there's a whole set of visual possibilities that opens up.** *(1988. "bpNichol" (interview). Art Views, vol. 14, no. 1, 21 - 23.)* | | | | Strategy/Assessment Tool  Observation: AfL to aid in prompting from the front fo the class | |
| **Action**  ⬩ Introducing new learning or extending/reinforcing prior learning  ⬩ Providing opportunities for practice and application of learning (guided > independent) | | | | | |
| **Whole Class or Groups of ? ⇒ Name of Activity(ies) and/or Strategy(ies)**  Description of Steps/Task  Description  1. Reveal that the quotation is by the winner of the 1970 Governor General Award and author of *this* poem:  2. Put Nichol’s poem, Aleph Unit Opened on the overhead.  3. Ask someone to read the poem. Ask if anyone has another reading. Now ask what the poem *says*, besides the letter(s) on the page.  4. Use leading questions as needed: How many As are in the picture? (1? Also outline, cut out, waves, body shape). What is more powerful in the picture – the person or the letter(s)? What does the letter A represent (Beginnings? The beginning of language? An initial (which also means “beginning”)? The sound of an open mouth?)  Thinking of Nichol’s own quote, what kind of possibilities does the letter A open up? What about this poem?  What makes this a poem? Why or why isn’t it a poem? Consider the anonymous poem, “I think that I shall never see a poem as lovely as a tree…”  5. Thank students for analyzing the content of this poem and put the following quote on the overhead, just under the poem:  When Fluxus artist Dick Higgins wrote of "the ongoing human wish to combine the visual and the literary impulses," he might have pointed to no more exemplary a contemporaneous instance than the visual poetic output of bpNichol. Over the course of some twenty-five years or so, in and beyond the context of the conventional literary frameworks of stanzaic poetry, Nichol drew on and drew with the alphabet to forge a singular body of visual creations in a remarkable variety of writerly media (with a few instances of painterly collaboration). He employed a broad range of forms and styles dictated or suggested by those media…  From, *bpNichol, Drawing the Poetic Line* by Paul Dutton St. Art: The Visual Poetry of bpNichol *(Gil McElroy, ed., Confederation Centre Art Gallery and Museum, Charlottetown, Prince Edward Island, Canada, 2000)*  6. Ask, *What is the form of the poem? Is it the same as the content (ie. the letter A)? The style? (Explain that Nichol’s work and others like it were later defined as Concrete Poetry).*  7. Divide students into 4 groups of 6 and distribute informational paragraphs about Nichol and his work to stations around the room.  8. Ask students to send one member of every team to each of the stations where they will become experts of bp Nichol and concrete poetry by reading and retaining the two most important facts in the paragraph/section at their table.  9. Have students re-consolidate and share their expertise in order. Ask each group to discuss the following:  a) what Nichol aimed to communicate through his work  b) whether Nichol achieved this in any of the poems discussed and if so, how  c) what kind of audience would be most open to bp Nichol’s work and why (what biases against Nichol’s poetry might exist?)  10. After a discussion time, address each question from the front and have each group share one answer for each point to the class | | | | Strategy/Assessment Tool | |
| **Consolidation and Connection**  ⬩ Helping students demonstrate what they have learned  ⬩ Providing opportunities for consolidation and reflection | | | | | |
| **Whole Class or Groups of ? ⇒ Name of Activity and/or Strategy**  Description of Steps/Task  1. Do a rerun of two of the Four Corners questions:  **All good poetry requires the use of words.**  **Poetry is always a work in process.**  2. Place the Challenge acetate on the overhead:  **Challenge:**  **Choose an example of a traditional use of language. It could be a lyrical poem, Haiku or other form we have already studied in this class, either written by you or by another author, or it could be another form of writing such as an advertisement, a letter (yours or a published letter), a recipe, or assembly instructions, etc.**  **Analyze the linguistic elements of the written form. Consider the following: Is the language lyrical, authoritative, evasive, analytical or other? What assumptions about language does the form imply? What are the essential linguistic elements (ie. letters, sounds, images or other)?**  **List all your ideas on a piece of scrap paper to be submitted to your agent (the teacher!)– you will need it later for your artistic statement!**  **Re-write your chosen work as a concrete poem.**  3. Give the students that the rest of the period the work on the first draft of their concrete poems.  4. Assignment: share their concrete poem with one person before the next class so they are prepared to work on the artistic statement for their piece in the next class. | | | | Strategy/Assessment Tool | |
| **Accommodations/Special Needs:** *(this may have been identified above in DI section) How will you accommodate for students with IEPs, ELLs etc.?*  *Write down verbal responses of students on a separate piece of paper or computer while large class sharing is happening and give/email it to students with difficulties processing auditorily to take home and consider after class. Allow them to bring you their outline for an artistic statement at the beginning of next class.* | | | | |
| **Teacher Reflection on Lesson**: (to be completed after teaching, you do not need to fill this out for this assignment, just an FYI for reflective practice) | | | | |
| Aspects that worked: | Changes for next time: | | | |